John Griffiths, vihuela

7:30 pm, Thursday April 14, 2016
St. Stephen’s Episcopal Church
Miami, Florida
Society for Seventeenth-Century Music Annual Conference

Vihuela hordinaria & guitarra española
16th and 17th-century music for vihuela and guitar

So old, so new
Fantasia 8  Luis Milán  (c.1500–c.1561)
Fantasia 16
Fantasia 11

Counterpoint to die for
Fantasía sobre un pleni de contrapunto  Enríquez de Valderrábano  (c.1500–c.1557)
Soneto en el primer grado  Miguel de Fuenllana  (c.1500–1579)
Fantasia del author
Duo de Fuenllana

Strumming my pain
Jácaras  Antonio de Santa Cruz  (1561–1632)
Jácaras  Santiago de Murcia  (1673–1739)
Villanos  Francisco Gueru  (1649–c.1720)
Folías  Gaspar Sanz  (1640–1710)
Folías

Winds of change
Tres diferencias sobre la pavana  Valderrábano  Anon.
Diferencias sobre folias
Diferencias sobre zarabanda
John Griffiths is a researcher of Renaissance music and culture, especially solo instrumental music from Spain and Italy. His research encompasses broad music-historical studies of Renaissance culture that include pedagogy, organology, music printing, music in urban society, as well as more traditional areas of musical style analysis and criticism, although he is best known for his work on the Spanish vihuela and its music. He has doctoral degrees from Monash and Melbourne universities and currently is Professor of Music and Head of the Sir Zelman Cowen School of Music at Monash University, as well as honorary professor at the University of Melbourne (Languages and Linguistics), and an associate at the Centre d’Etudes Supérieures de la Renaissance in Tours. He has published extensively and has collaborated in music reference works including The New Grove, MGG and the Diccionario de la música española e hispanoamericana. Professional service roles have included a term as President of the Musicological Society of Australia (2007-2009), and Griffiths is currently head of the Arts section of the Australian Academy of the Humanities. He is an honorary life member of the Sociedad de la Vihuela in Spain, he was elected a Corresponding Member of the American Musicological Society in 2014, and was appointed an Officer of the Orden de Isabel la Católica for his contribution to Spanish culture in 1993.

Current projects include An Encyclopaedia of Tablature, 1450-1750 and a comprehensive study of the vihuela and its much, as a complementary monograph and online database. Griffiths also performs on historical plucked instruments — lute, vihuela, and early guitars — and uses performance as something of a laboratory for his research. His recent performance research has focused on redefining the modern sound of the vihuela, through historically informed changes to the construction and stringing of the instrument, and in investigating the continuity between the vihuela and the baroque guitar.